



*Openstudio* 2021



# Openstudio 2021

The Art of Two Families

Hawson Ozwell - Urwin Jones

Thomas - Jenny - Fergus - Freyja - Peter - Sarah - Oscar - Felix

Hundalee Mill Farm

20 - 22 August 2021

The exhibition and event was hosted  
by Thomas Hawson and Jenny Ozwell  
and supported in-kind by the artists themselves.  
The respected artists made their own curatorial decisions.

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Cover Image: Test Burn of 'Inform' Maquette, Thomas Hawson 2020



# Openstudio

2021

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# Foreword

After almost 1 ½ years of covid-19 lock downs and disruption, we felt full of optimism for a much welcomed open studio. Once again we were blessed with many visitors full of a shared joy to be out and about and free from most of the covid restrictions.

Listening to feedback during the previous year's open studio, I was made aware of an appreciation for sharing the whole family's artistic enterprises in one show, and the context rich value of it. To celebrate this idea, I felt like we should invite another artistic family to share our open studio. It did not take much time to think of another artistic family who might care to join us, we were very happy and grateful they shared our enthusiasm to participate. During lockdown, some parents living and working in close proximity with their children had the benefit of nurturing each others creative interests. I write that with a smile on my face, I know it was not easy, but the opportunity to share the outcomes seemed like a positive too good to miss. I was very grateful the Urwin Jones' shared the vision.

Little did I know having invited the Urwin Jones' how prolific their artistic outpourings had been. From the start I wanted to make sure the younger members of the families were given equal exposure and effort in sharing their artistic enterprises. Having wondered whether we would have enough works to show before we set up we were pleasantly surprised to find there was more than enough. We slowly assembled the materials the week before and began arranging the show in a collective spirit. Just before the preview was the profoundest moment to me of the whole weekend, the work was done and on display, viewed by the families that had made it. I felt we all shared a recognition that it was well worth the effort and it gave me a greater respect for the younger family members artistic potential especially put into visual context with their elders.



# Peter Urwin

From formative years spent capturing the broad vistas and open skies of the Cambridgeshire Fens - and the subsequent hours rocking trays of developing chemicals in the home darkroom he pieced together from his Dad's old equipment - to the move to digital and the north, photographing the streetscapes of Edinburgh and the beautiful landscapes of Orkney, the Hebrides and the Northumberland coast, Peter has long been inspired to practice photography in many forms.

A week on the remote Baltic skerry Klovharun provided Peter with the opportunity to photograph a truly dynamic natural environment at Scandinavian midsummer - rock, sea, sky - and a raucous population of breeding seabirds.

More landscape images can be found at [instagram.com/peterurwin](https://www.instagram.com/peterurwin), and Peter can be contacted at [urwinstudio.com](http://urwinstudio.com).









# *Ghost Signs*

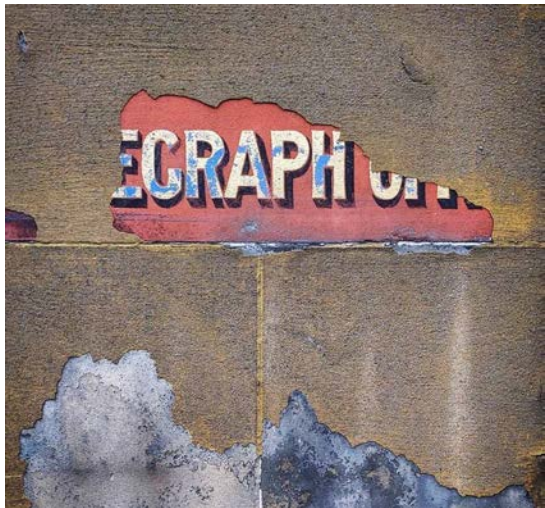
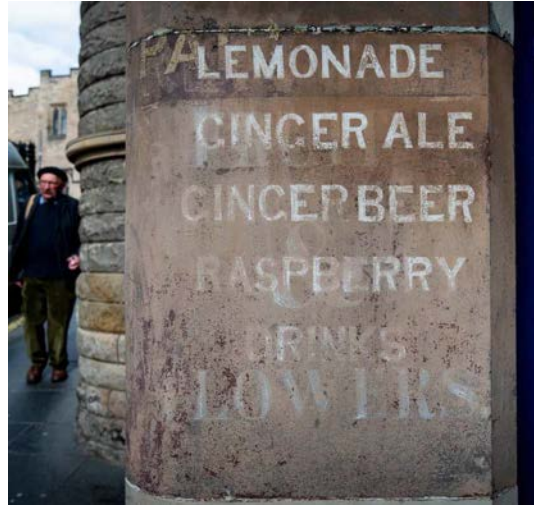
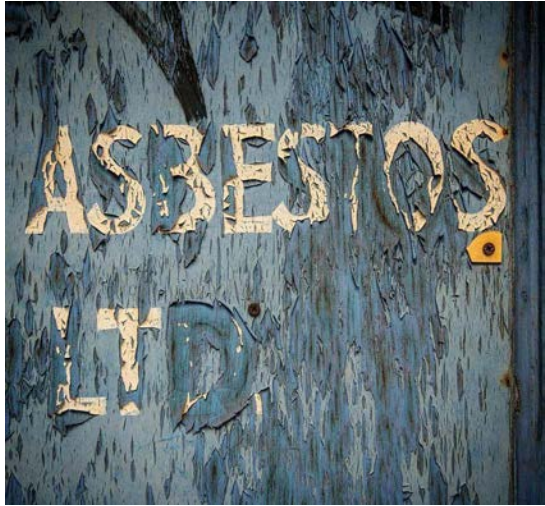
These images are selected from Peter's ongoing project to capture and record inspiring typography where he finds it in Edinburgh. The series has a particular focus on ghost signs - evocative faded typographic remnants that provide tantalising glimpses into the commercial and social history of the last century.

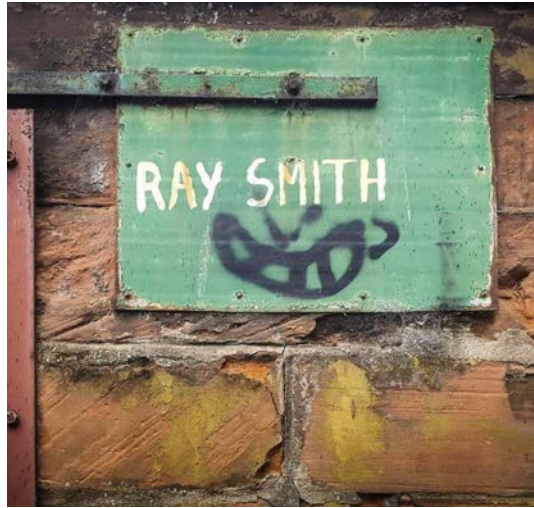
Peter is drawn to the patina of age and urban decay, the craft of handpainted lettering, and the layered juxtaposition of varied font styles – often focussing his attention on small typographic details – in contrast to his landscape images, these photographs are often compositional studies on a small scale.

Peter's love of typography was inspired by his Mum, a calligrapher. He's been a web designer for over twenty years, and is fortunate to be able to experiment with text in many forms in his client work.

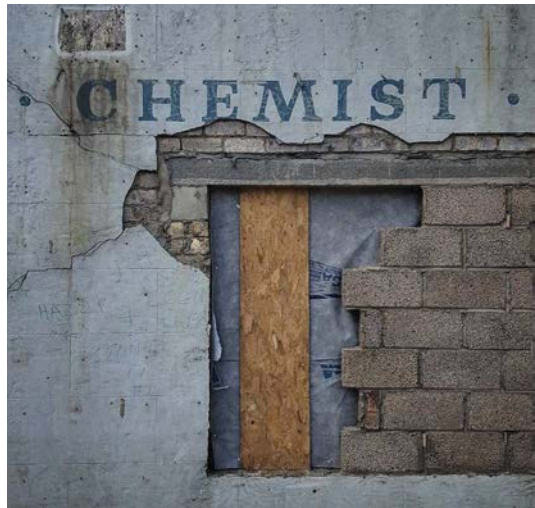
An online record of Peter's typography project can be found at [instagram.com/edinburghtypographer](https://www.instagram.com/edinburghtypographer).

















# Sarah Urwin Jones

In 2017 my family spent some time on a small skerry far out in the Baltic which had once been claimed by the writer/artist Tove Jansson and the graphic artist Tuulikki Pietila. I kept a diary every day, a note of island life, from how we managed our food rations, to the thin line between life and death for the island's rowdy but fragile bird inhabitants - all of which is slowly working its way in to a book I am writing on the evocative nature of the wind and its ghosts, of memory and transience. The two pamphlets read during the open studio event contained fragments and excerpts from that project.





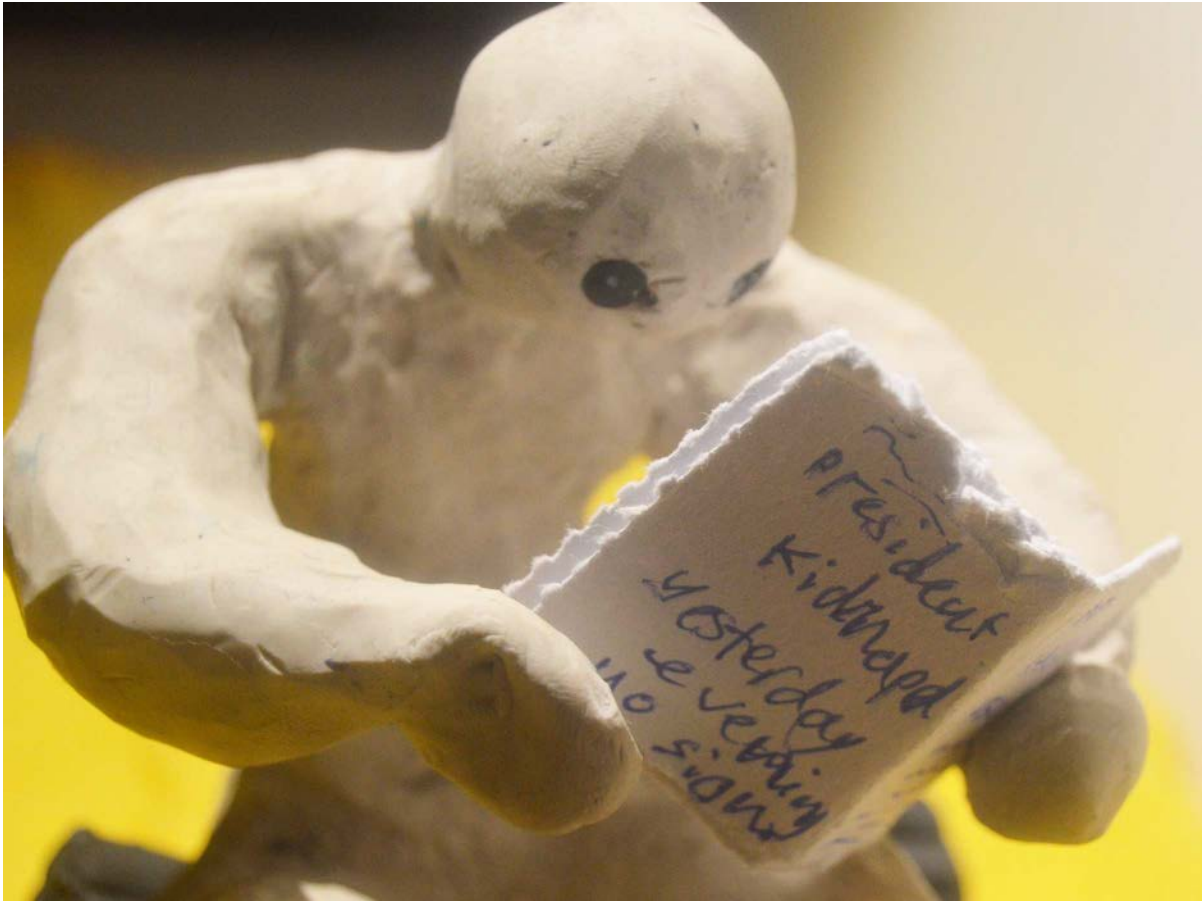




## Baltic Desk

Notebooks, works in progress, pens, inks and paints, annotated map, granite, hatched eggs (common gull), spoons and butter paddle carved on the island, oiled ropework mat made by the last local fisherman to do so, Moomin biscuits (strictly rationed: two per day), cardboard nature survey transects, memento of three Baltic herring-caught with first cast in the Baltic (delicious), photograph of a photograph of Tove.



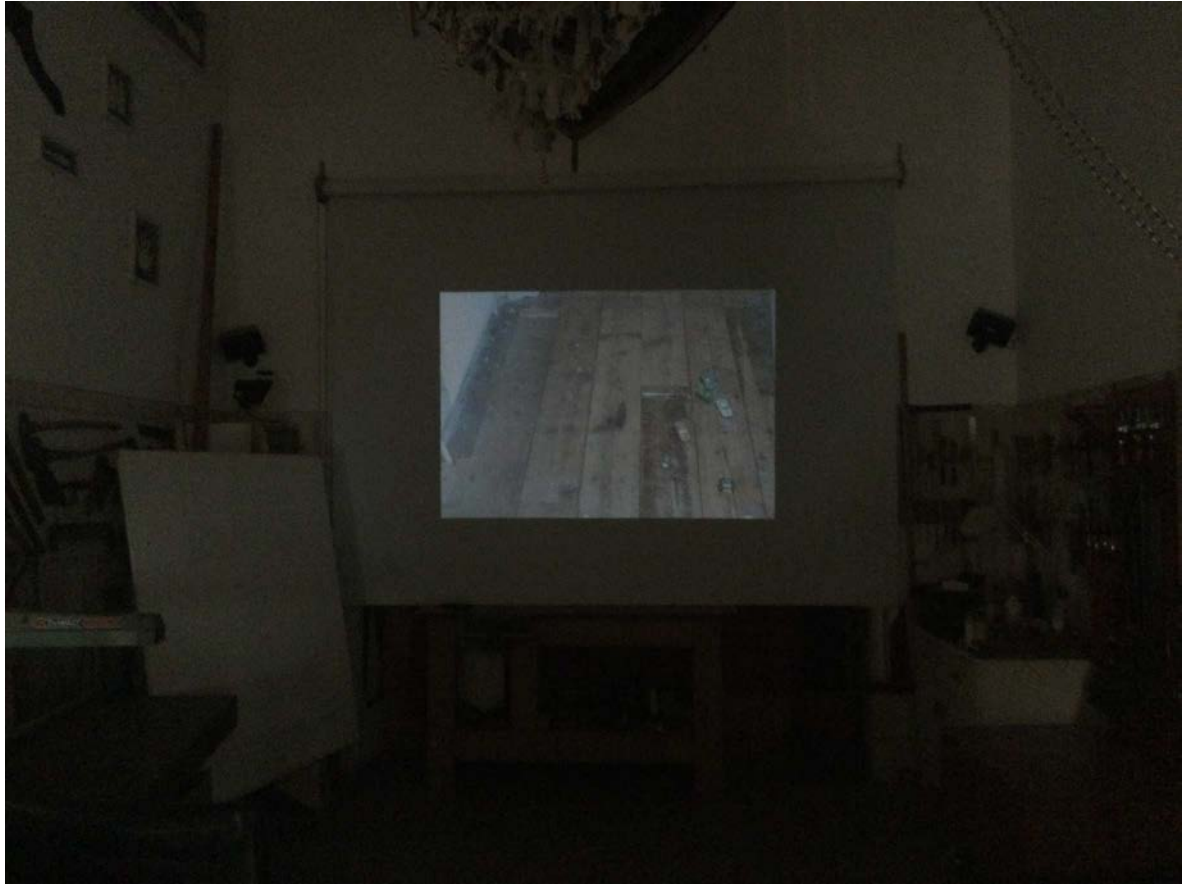


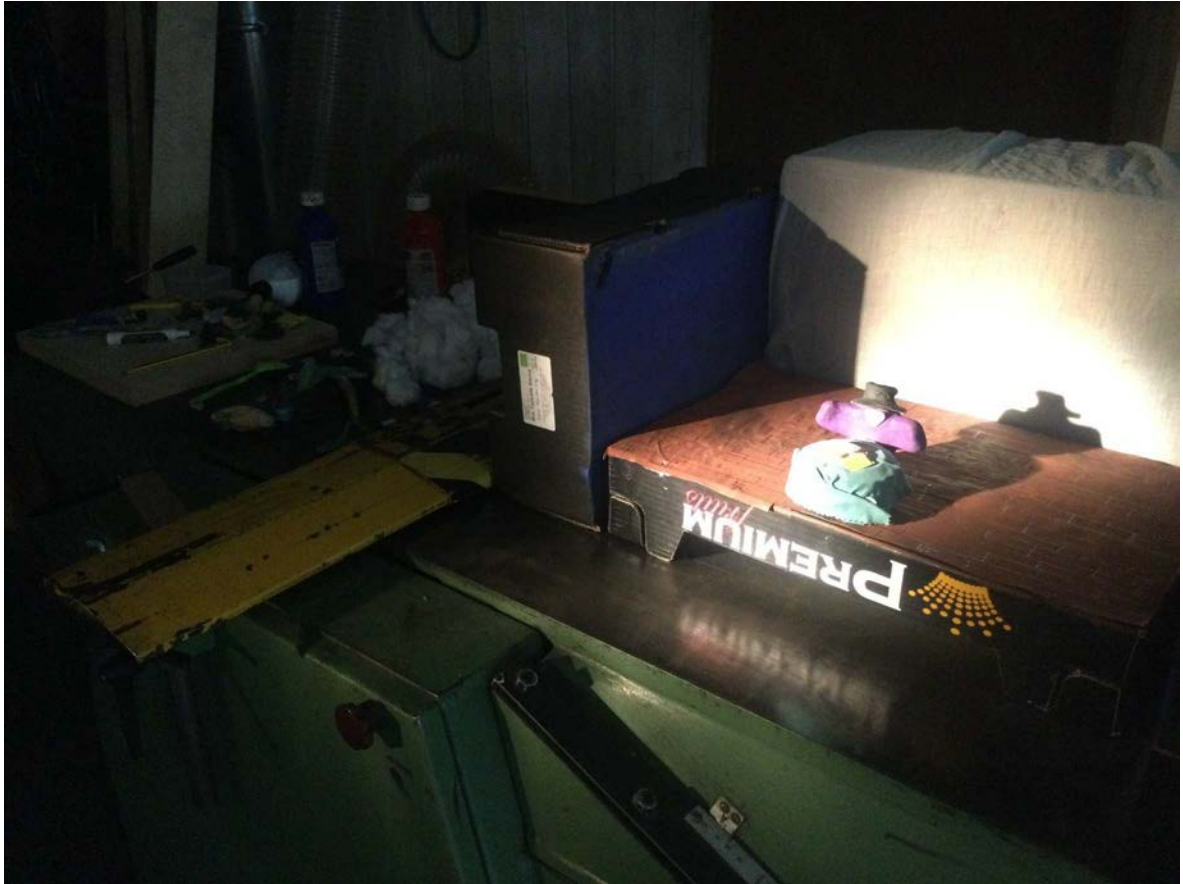
# Oscar Urwin

Oscar's love of stop motion animation has developed over the past few years from early experiments animating Lego bricks, to more advanced short films using modelling clay and custom built sets.

During lockdown, Oscar spent time researching and experimenting with different animation techniques - something he found both inspiring and frustrating, not having access to the expensive ball and socket armatures and other tools used by professional animators.

Oscar particularly likes to work in clay modelling, and has participated in several online workshops with animators from Aardman, the creators of Wallace and Gromit, learning how to use a medium that is prone to cracking and smudging. Oscar's latest short film stems from his love of magic and card tricks, and features a rash and accident-prone character called Quonk – a regular in Oscar's animations who gives his name to Oscar's film studio - Studio Quonk. Oscar's newest character is Agent X, a cooler headed individual. Also included in the Studio Quonk showreel is an animated response to a class project to create a book on Finland, and Oscar's winning entry into his school's lockdown 'Side by Side' competition, created as a remote collaboration with his friend Jake Thomson.









# Felix Urwin

Felix has been fascinated with birds for some time, spending much of the past year watching, photographing and drawing the birds he can see in the garden and out and about. He naturally spreads his joy of birds, enthusing friends and family, encouraging everyone to look around them and see what kind of birds they can see. Felix's drawings are usually made in coloured pencil and pen, working carefully to get the accurate outline of the bird he is drawing. He draws birds obsessively, so much so that his classmates frequently ask him to draw birds for them. The school have now started a bird watching club, which he instigated.

Birding highlights this year included a trip to Minsmere, where Felix saw Avocets, Spotted Redshanks, and the elusive Bittern, amongst many rare waders. The Isle of Arran yielded nine Golden Eagles and a Peregrine in a single day. The Heron family is a particular favourite of Felix's - having ticked off Little and Great White Egrets at Dungeness this Summer, he only requires Cattle Egret and Spoonbill to complete the set! Felix recently won a place at the British Trust for Ornithology's Spurn Young Birder of the Year final.

Felix's ambition is to save up over the years to buy some land to create a bird reserve, which will have a large pond area for wading birds, and in particular Bitterns, which he would love to help re-establish in Scotland.

# Jenny Ozwell

Both Jenny's mother and grandfather took to painting the world around them and now it seems, in her own way of course, Ozwell has come to painting her own observations too, on porcelain pots. The last few years sailing and canoe camping with the family on the west coast of Scotland has given Jenny inspiration, in the form of sea and skylscapes. Drawing, painting and taking photographs during these boat trips has provided a rich resource to consolidate, abstract and reimagine her observations of the sea and sky. Painting these reimagined scenes on her elegant porcelain cups and bowls has brought a refreshing change to Jenny's practice.















# Thomas Hawson

This year I have done a substantial amount of work. Forced by Covid my children remained at home instead of going to school for some of the time and they were wilfully recruited to help me with lots of extra projects. Helped by the children we made a geodesic sphere for the garden, improved the 'Hot Shop' metalworking studio, built a hydraulic log splitter for the digger and commissioned a new cutter block for the planer-thicknesser, amongst other projects.

Over the winter the sphere project, later titled 'Inform', commissioned by Marchmont House, consumed most of my time. 'Inform' was my biggest sculpture project to date, and, with my commitment to being physically involved at every stage of its making and installation, it took a considerable amount of time and energy.

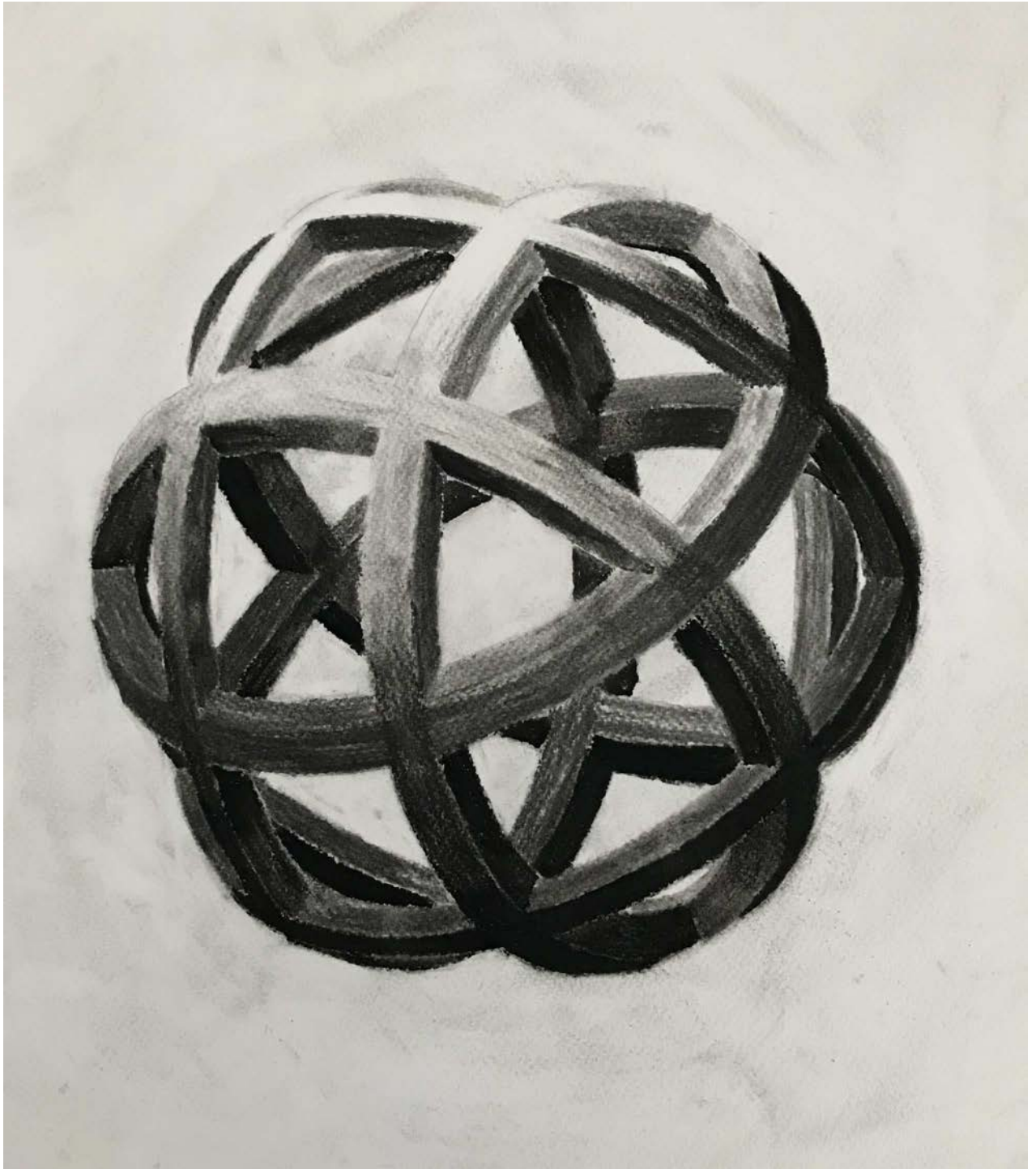
Thankfully, Tom Dalton once again assisted me, without his help I am sure the project would have taken three times as long. While felling the huge oak tree from our woodland behind our workshop, a great sense of responsibility fell upon me right from the beginning. This huge old oak tree was a respected character in our landscape for more than 180 years. It had been damaged by a falling beech tree a few years before and was now leaning over more and more each year. Despite the fact it was coming naturally to the end of its life did not diminish a sense of reverence and respect as I chopped it down. Taking responsibility for every step of the project is not everyone's choice and not a choice everyone is able to make, but for me it seems natural and obvious. Chopping this tree down with a feeling of sentient responsibility for taking its life, provoked strange dreams. As soon as I chopped the tree down, I dreamt it was immediately reincarnated into the spirit of a small girl called Sarah! She demanded, quietly and resolutely, that she was to be turned into as many useful and beautiful things as could be made from her limbs, her trunk and her memory.

My daughter adopted my sentiments to the tree Sarah, and while using the big 1 inch hollow chisel mortising machine to cut the big mortise holes to make our pizza oven roof she said, "it's alright Sarah we're only plunging your guts out so we can turn you into a beautiful pizza oven roof". Self-indulgently, after a restless night,

dreaming about the tree Sarah, I got up and wrote down as much of the dream as I could remember in a sort of stream of consciousness poem (which if you are really struggling to sleep at night, you can find at the back of this Journal). Responsibility for finding further things to make out of Sarah continues, as large amounts of her remain stacked around the yard of the mill and the dreams have abated. Finally installing 'Inform' within the grounds of Marchmont House was an emotional moment. When the final pegs went in, were cut flush and Tom Dalton and I took off the retaining straps, I cried.

Another highlight of the year was being invited to take part as a guest artist alongside artist Charlie Poulsen, in the Nature and Sculpture event at Marchmont House in early July. Recreating my studio within the music room at Marchmont was a privilege and to share my enthusiasm for all things nature and art with Charlie, the house-guests and our host Hugo Burge was too. Taking the opportunity to share my art physically with others it proved to be a great moment to rehearse dressing 'Inform' with hay, for the sculpture's first char burning planned later in the year.

After the heady heights and luxury provided by Marchmont House hospitality, a great deal of creativity and energy went into facilitating a family canoe camping adventure on the West Coast of Scotland in a matter of weeks. I mention this in the annual review of my art practice because I feel facilitating such adventures is an important part of my creative journey and sharing it with my family is in an equal part important. The children specifically learn a considerable amount about creative problem-solving, a respect for nature and much more on such an adventure. Setting off from the shore with 85 L of water between us and everything we needed for five days wild camping, on the remote Summer Isles, is not a common occurrence, for a family of 4 with 2 teenage children and dog. For three weeks we camped in wild places barely seeing another soul. The sense of independence and confidence that grows in my children is due in part to such adventures. Witnessing their experience of these wild places feeds my own creativity and musings on our human experience of and within nature.

















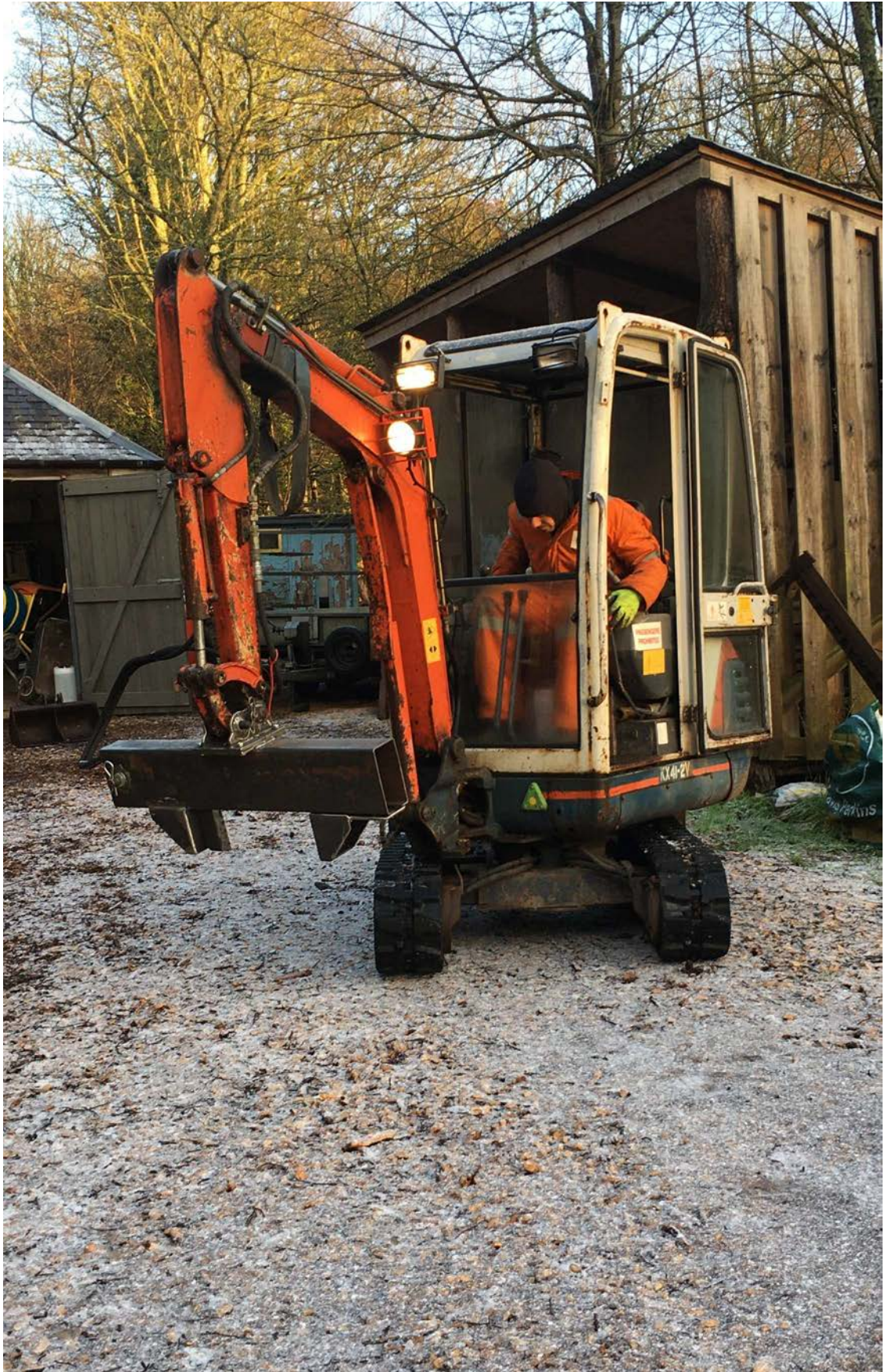




















# Freyja Hawson

Freyja has been another willing assistant in the workshop since she was small, helping her father and brother! She is extremely skilled at being able to watch a physical action and then to immediately mimic the action herself. This skill has also helped her become very able at a variety of sports.

Freyja thought that making chopping boards would be easy, so happily got going on a few. She was quietly pleased with the outcome, realizing that she had actually made some very unique and beautiful objects. She was also quite excited by the fact that she might be able to sell some for a fairly good price!



# Fergus Hawson

Fergus has been busy in the workshop since he was small, assisting his father, or engrossed in making his own projects come to life. He has many ideas and has always chosen to experiment directly with the materials, rather than vicariously through sketching, fortunate enough to have had access to his father's studio and workshops (I think he considers them his own) he has always wanted to get straight into the making.

These last two years Fergus has had to do things slightly differently when studying for his Art GCSE. He has had to make careful observational drawings, draw copies of other artists' work. His frustrations have been many, some would say that these are good lessons learnt, to study others and draw meticulously, but it did not suit Fergus. Over lockdown however he worked on his final GCSE art project and a happy Fergus emerged again as he could choose to be back in his 3D-world, in the pottery this time. He has always loved getting his hands dirty, and left alone he quietly and competently worked away.





















Lets compare!

LPG MJ/kg 50

Brash MJ/kg 17

2hr to make 40 Faggots  
at 4kg each = 160kg

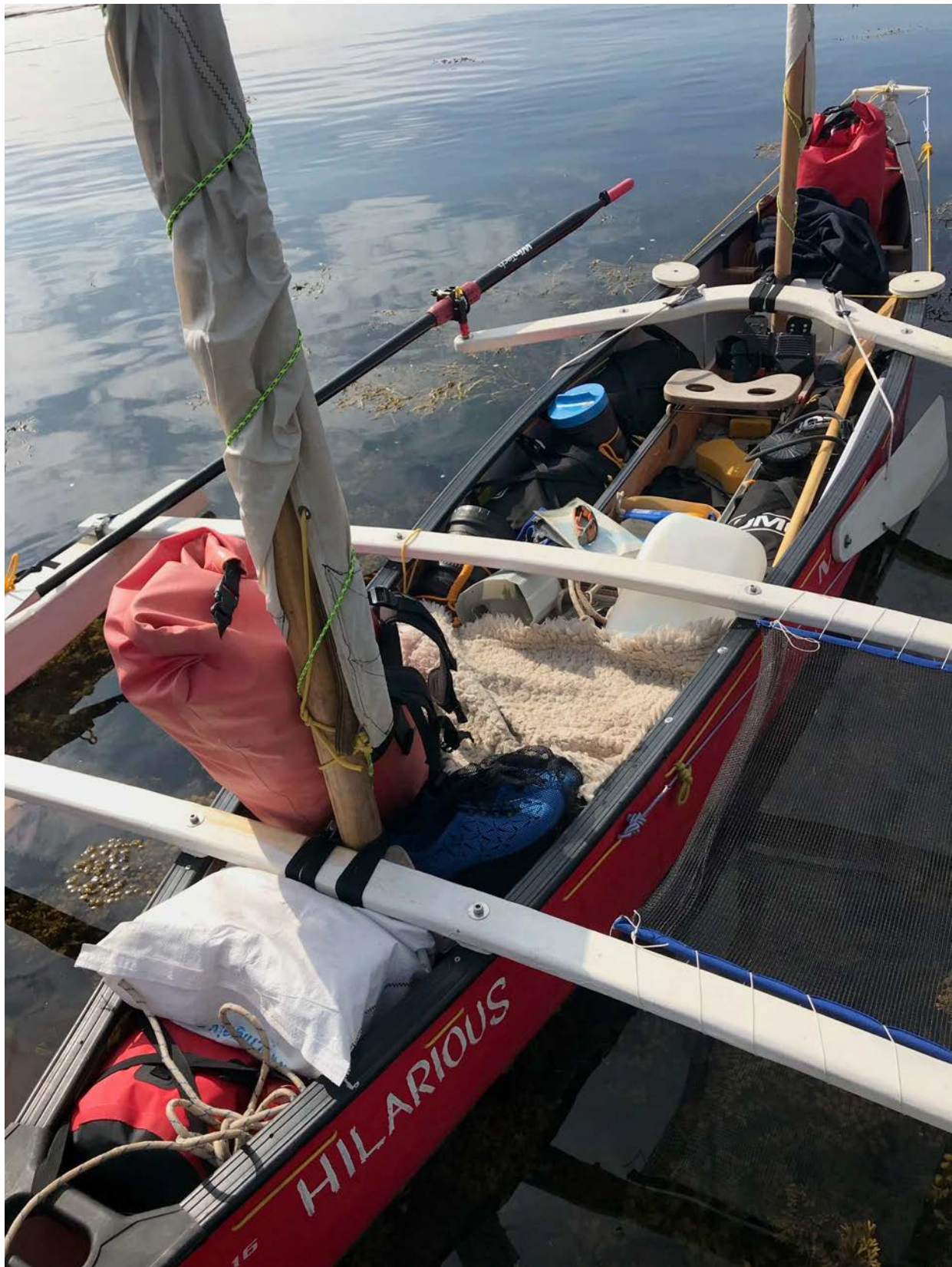
Dry from 80% to 20% moisture

$$160 \div 4 = 40 \text{ kg}$$

$$40 \times 17 = 680 \text{ MJ}$$

$$680 \div 50 = 13.6 \text{ kg of LPG equivalent}$$

$$13 \text{ kg Gas refill} = \text{£40}$$











# List of Illustrations

These illustrations are a selection of the works shown at the Open Studio, from 20 to 22 August 2021, at Hundalee Mill Farm, Jedburgh. All works belong to and all photographs are taken by the artists unless otherwise stated.

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## There is a reason why

There is a reason why  
I am unashamed of  
A stop in the lay-by  
Of afternoon rest  
Pensive stairs  
Bring out my best  
Watching the river flow  
Deep introspective reflection  
Makes the garden of my mind grow  
The outcomes break into blossom  
And the inspiration to blow  
On the wind like pollen  
For others to grow  
Fruits in their dreams

TH 2018

















